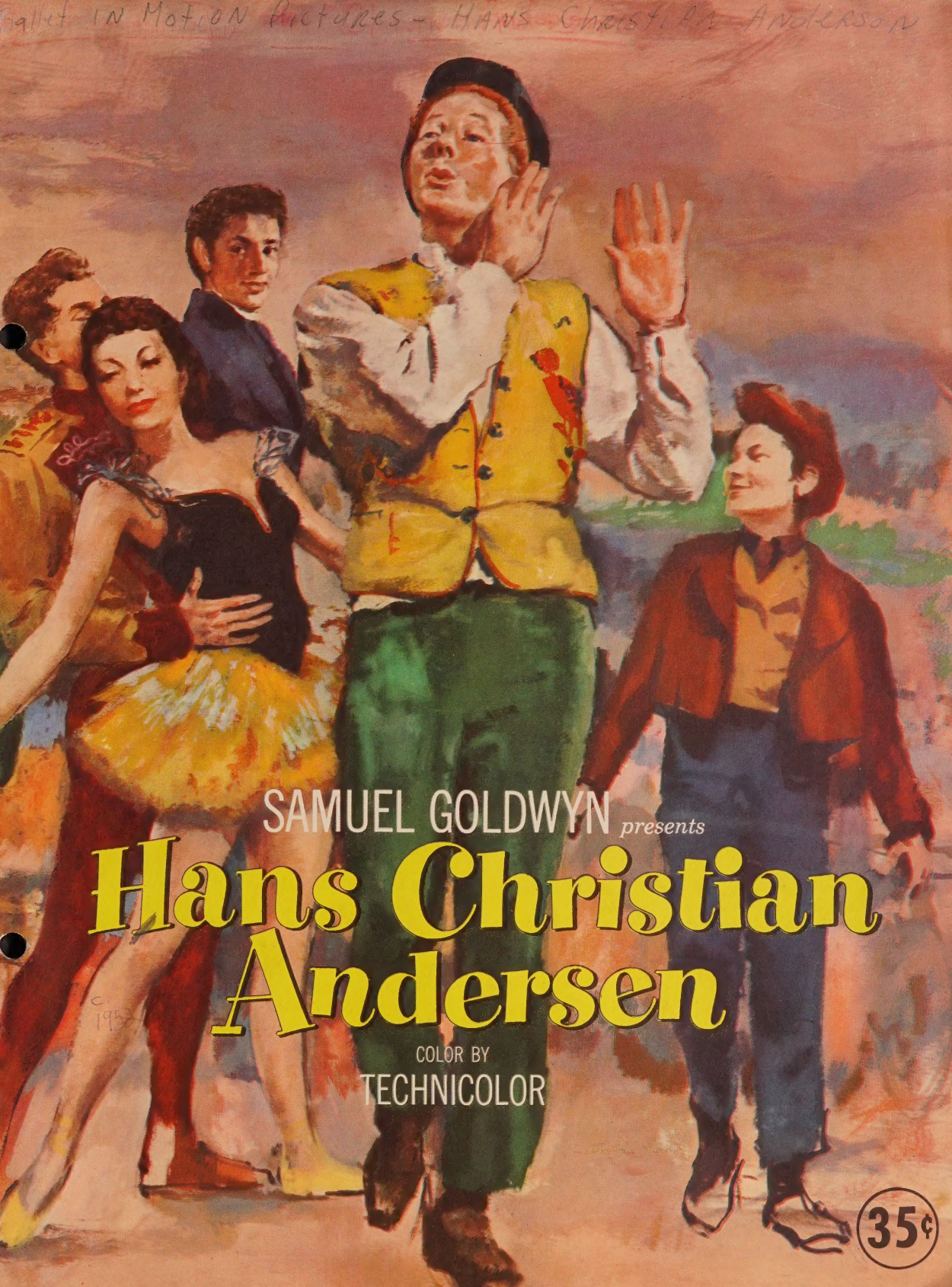

SAMUEL GOLDWYN presents
Hans Christian Andersen
COLOR BY
TECHNICOLOR
35¢

Once upon a time

"Once upon a time there lived in Denmark a great storyteller named Hans Christian Andersen. This is not the story of his life, but a fairy tale about this great spinner of fairy tales."

Samuel Goldwyn

Sixteen years ago, the idea of creating a motion picture around the beloved fairy tales of the great Danish writer, Hans Christian Andersen, first occurred to Samuel Goldwyn.

Translating this thought into film subsequently became the most difficult task the producer ever tackled. The usual screen biography wouldn't suffice, because Mr. Goldwyn wanted to catch the warm philosophy expressed in Andersen's stories.

During the sixteen years "Hans Christian Andersen" was in preparation, countless writers worked on the story. In a desk drawer at his studio Mr. Goldwyn has a pile of 21 completed screenplays. Written by able and experienced craftsmen, and representing an investment of hundreds of thousands of dollars, they were all discarded because none of them caught the rare "story-book" quality that Goldwyn sought.

Finally, in the summer of 1951, Moss Hart, the Broadway playwright, undertook the job. His script so deeply touched Mr. Goldwyn's heart with its warmth and understanding that the film was scheduled for immediate production. Shooting began on January 21, 1952, under the direction of Charles Vidor, and was completed on May 26.

The film is *not* a screen biography of Hans Christian Andersen. The foreword to the picture, quoted at the top of this page, and written by Mr. Goldwyn, explains the theme.

Simple though the story is, the production is the most ambitious, the most expensive and the most satisfying in Mr. Goldwyn's long and notable career. It is also the most typical, for, despite the mood of unprecedented economy in Hollywood, it stresses quality regardless of cost in every frame of its 10,800-foot length. Before the Technicolor cameras a total of 109 shooting days, the film's final cost was $4,000,000.

Combining an artistic touch with keen commercial judgment, Samuel Goldwyn has been responsible for such hits as "The Best Years of Our Lives" (1946 Academy Award winner), "The Little Foxes," "The Pride of the Yankees," "Wuthering Heights," "Dead End," "Dodsworth" and "Arrowsmith." Recognized by Fame Magazine as the "All-Time Champion of Producers" for his unmatched record of eighteen film hits in nineteen years, Goldwyn has also won every plaque, trophy, citation and award the industry is able to bestow. A complete master of production in every sense of the word, Goldwyn makes films in his own way, with his own money, and in his own good time. He spares neither expense nor effort to achieve the effect he wants.

In the mind of the public, Goldwyn is probably most famous as a star-maker. Will Rogers, Eddie Cantor, Vilma Banky, Ronald Colman, Gary Cooper, Danny Kaye, David Niven, Dana Andrews, Teresa Wright, Joan Evans and Farley Granger are among those he introduced to the screen. Carrying on this tradition, in "HANS CHRISTIAN ANDERSEN" Mr. Goldwyn once more introduces to motion picture audiences a sparkling new star, the brilliant Jeanmaire, leading ballerina of the Ballets de Paris.

Danny Kaye uses a doll as a prop in telling Hans Christian Andersen's story, "The Emperor's New Clothes."

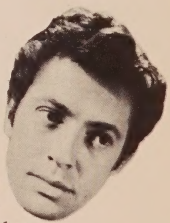
Jeanmaire does an exciting solo in this scene from the spectacular Ice Skating ballet

Farley Granger and Jeanmaire kiss and make up after a tempestuous quarrel.

The Players . . .

DANNY KAYE

Casting against type is an old Goldwyn custom. Kaye's title role of "Hans" is in complete contrast to anything he has ever done before. It was under the Goldwyn aegis that the tall, blue-eyed, straw-haired comedian rose to fame and fortune as an irrepressible clown in such memorable films as "Up in Arms," "Wonder Man," "The Kid from Brooklyn" and "The Secret Life of Walter Mitty." However, Mr. Goldwyn has always been convinced that Danny's talents were too great to be confined to buffoonery . . . and was willing to gamble $4,000,000 to prove that Kaye would be sensational in a straight dramatic role. The part of "Hans" gives Danny the opportunity to play a warm, sincere human being. While he sings eight songs and dances two ballet fantasies with Jeanmaire, he never steps outside the limitations of his character. By opening up a whole new acting dimension, Kaye's performance gives him important additional stature in the dramatic field!



FARLEY GRANGER

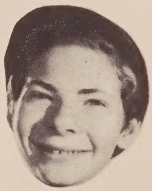
first discovered by Samuel Goldwyn in a high-school play, was chosen from an imposing list of candidates for the role of the Continental Ballet Director, because the producer felt that Farley was ready for an important change of pace. With its demands for violent, temperamental outbursts, alternated with warm, tender love-making, the part offered Granger a worthy challenge. Since his debut in 1943, Granger has appeared in fourteen pictures, including "Our Very Own," "Enchantment" and "I Want You" for Mr. Goldwyn. The most eagerly-sought star for loan-outs in Hollywood, Farley made "The Full House," co-starring Jeanne Crain, at 20th Century-Fox, just before reporting for "Hans Christian Andersen." And immediately after he went to MGM to play opposite Jane Powell in "Small Town Girl."

JEANMAIRE

Described as a "firecracker in tights," provocative, Parisian-born ballerina Jeanmaire stood New York on its ear two years ago with her saucy interpretation of the "Carmen" ballet. Later, she was signed to an RKO film contract, after breaking the Los Angeles Philharmonic Auditorium's house record for curtain calls with her unique rendition of "The Diamond Cruncher." Like most top ballet stars, Jeanmaire has been dancing since childhood. After completing a course in formal ballet at the National Theatre Opera House in Paris, which she entered at the age of ten, the nimble, five-foot, 100-pound girl joined Roland Petit's modern Ballets de Paris company. A bundle of surprises, in her first motion picture, the star not only dances like a wood nymph, but performs some intense dramatic acting, engages in tempestuous love scenes, sings for the first time in a delightful duet, and emerges as the spiciest bundle of sex appeal motion pictures have discovered in a decade.

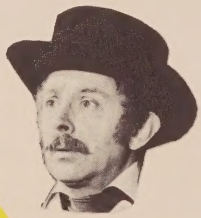
JOEY WALSH

This gangling, 14-year-old from New York's East Side, a newcomer to films, certainly doesn't lack for dramatic experience. Within the past two years, he has appeared in two Broadway plays and more than 80 television shows. And it was a TV program that brought Joey to Mr. Goldwyn's attention. The producer, in New York looking for a boy to play the important role of Peter, had already interviewed some 200 candidates. Then he saw Joey in the televised "Death Among the Relics", and signed him up—the first youngster from TV to win a major role in an important picture.



JOHN QUALEN

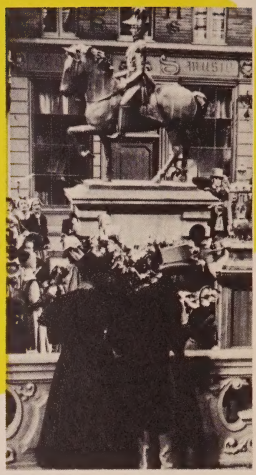
It was in Samuel Goldwyn's "Arrowsmith" that this topnotch character made his film debut, so his appearance on the set occasioned a reunion. Previously, Qualen had made a fine stage reputation for performances in "Street Scene" and "Counsellor at Law."



ERIK BRUHN

The only native-born Dane in this film laid in Denmark is Erik Bruhn of the Royal Danish Ballet in Copenhagen. Recognized by ballet lovers as one of the leading classical dancers, Bruhn was borrowed for the film from the Ballet Theatre in New York during an American tour.

Scenes from the spectacular dance sequences. *Below,* an incident from the colorful Wedding Fantasy, in which Danny Kaye sings with Jeanmaire. *Right* and *lower right,* scenes from "The Little Mermaid" Ballet.



The Director

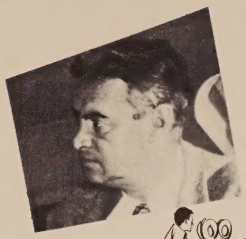
While it took Mr. Goldwyn sixteen years to find the right script for "Hans Christian Andersen," the choice of director took only minutes. The intricate and sympathetic facets of the film called for Charles Vidor. Like all top Hollywood directors, Vidor has his own individual style and identifying trademark, a combination of "warmth and understanding." And his "Gilda," "A Song to Remember," and "Cover Girl" are infused with this characteristic. Though he has already staged a scene a dozen times in his own mind, Vidor always asks an actor to play it first the way he feels it. Then by skilfully blending the actor's personality with Vidor's own interpretation a perfect balance is reached, the actor's ego is not stifled, and the performance gains in spontaneity.

The Author

Most famous for his sharp, penetrating wit, Moss Hart, noted Broadway playwright, did an almost direct about-face with the script of "Hans Christian Andersen," which called for warm, gentle humor. But, as Hart explained it, "The spirit of the film set the pattern for the writing." A native New Yorker, Hart has written some of Hollywood's and Broadway's most brittle hits Among his plays, written in collaboration, are "Once in a Lifetime," "You Can't Take It with You," "The Man Who Came to Dinner" and "As Thousands Cheer." His solo efforts include "Lady in the Dark," "Winged Victory" and "Light Up the Sky."

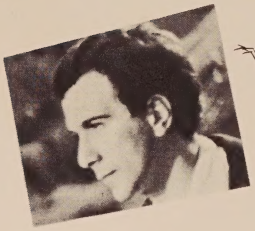
The Song-Writer

A dark, intent man who labors long and hard over each tune, Frank Loesser has been turning out popular favorites for the past 15 years. Among his best-known hits are "Praise the Lord and Pass the Ammunition," "On a Slow Boat to China," "A Bushel and a Peck," "Small Fry," and "Baby, It's Cold Outside," which won the Academy Award in 1949. Currently Loesser is represented on Broadway with his score of "Guys and Dolls." For "Hans Christian Andersen," Loesser has created such potential favorites as "No Two People," "Wonderful Copenhagen," "Thumbelina," "The Ugly Duckling," "Anywhere I Wander," "Inch Worm," "The King's New Clothes" and "I'm Hans Christian Andersen."



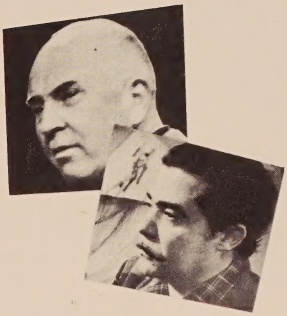
The Cinematographer

"Painting with arc lights" is how Harry Stradling describes the technique which gained him four Academy Award nominations and one win (for "The Picture of Dorian Gray" in 1945). This method of handling the Technicolor camera as a brush is ideally suited to the Goldwyn film, with both its sets and theme in the fairy tale tradition. A pioneer in the field, and one of Hollywood's topflight cameramen, Stradling has photographed nearly every type of film in all parts of the world. His pictures include: "Carnival in Flanders," "Pygmalion," "Jamaica Inn," "The Human Comedy," "A Streetcar Named Desire," "Valentino" and "I Want You." Under contract to Mr. Goldwyn, Stradling recently completed "My Son John" and "Androcles and the Lion" on loan-out to Paramount and RKO, respectively.



The Choreographer

The man who put sex in the ballet, Roland Petit, gave the dance its greatest impetus in modern times. His choreography of "Carmen," in 1948 and "The Diamond Cruncher," in 1950, startled and delighted audiences. Son of a French father and an Italian mother, Petit was born in a suburb of Paris, and was entered in the Paris Opera Ballet at the age of nine. Always a rugged individualist and at odds with the conventional routines, he left the Opera Ballet, at 21, to form his own company, "Les Ballets de Champs Elysees." In his troupe were Jeanmaire and Leslie Caron. Later, he formed the Ballets de Paris. "Hans Christian Andersen" is his first film, on loan-out from RKO to Samuel Goldwyn.



The Set Designers

The delightful "story book" quality of the "Hans Christian Andersen" staging is born of the combined talents of two distinguished set designers, Richard Day and Antoni Clavé. Day, a six-time Academy Award winner ("Dark Angel" in 1935, "Dodsworth" in 1936, "How Green Was My Valley" in 1941, "This Above All" [black and white] "My Gal Sal" [color] in 1942, and "A Streetcar Named Desire" in 1951), designed the settings for the *story*. Clavé, one of Europe's foremost stage designers, who did the exciting "Carmen" set for the Ballets de Paris, ... flew to Hollywood from Paris to create the stagings for the four *ballets*. From the Clavé sketches, Day then did the actual construction.

The Facts about

When the history of the American ballet is chronicled, Samuel Goldwyn's name will figure prominently. For it was this producer who started the ballet on its road to popularity in the United States fifteen years ago. Until then, ballet was the cult of the few, the esthetic frenzy of an esoteric minority. As producer of "The Goldwyn Follies," in 1937, Goldwyn brought the Metropolitan Opera's Ballet Corps from New York to Hollywood for the film musical and signed Vera Zorina, the then reigning prima ballerina, to star in it. With the tremendous success of "The Goldwyn Follies," America's vast movie-going public were exposed to the ballet and found, to their surprise, that they enjoyed it. In "Hans Christian Andersen," Mr. Goldwyn, always the pioneer, has kept the ballet sequences in theatrical unity with the plot, to intensify the emotional mood and to heighten the imaginative qualities of the production. Furthermore, the film brings to the screen for the first time the electrifying talents of French-born stars Jeanmaire and Roland Petit, who is also an outstanding choreographer. Nearly 25 per cent of "Hans Christian Andersen" is devoted to the ballet. The film features four exciting dance sequences. The first, the Ice Skating Ballet, is in the classical tradition and features Erik Bruhn, star of the celebrated Royal Danish Ballet of Copenhagen. The Dream Fantasy involves Jeanmaire, Danny Kaye, Farley Granger, while the colorful Wedding Fantasy presents Danny Kaye and Jeanmaire, who sings "No Two People." The climactic ballet work is the spectacular interpretation of Hans

the Ballets

Christian Andersen's story, "The Little Mermaid," in which Roland Petit, who designed all of the ballets, dances the role of the Prince opposite Jeanmaire, the Mermaid. This sequence, which runs seventeen minutes on the screen, comprises 100,000 hours of preparatory work and three weeks of shooting time, cost $400,000 to produce, and is the biggest single production number Goldwyn has ever staged, besides being one of the most lavish numbers in the history of motion pictures. Designed by Clavé and executed by Richard Day, its six sets, representing the ocean, the beach, the Mermaid's underwater home, the Prince's castle, the sea witch's cave and the castle ballroom, used up some 15,000 feet of lumber and 5,000 square feet of lacquered masonite flooring. The sets were decorated with more than a mile of fish netting and dozens of specially prepared giant shells, rocks, boats, ship's spars, anchors. Two giant sound stages were required to house the settings. All members of the Corps de Ballet of 28 boys and girls participate in the various episodes. Most of the dancers have four changes of costume, all of which were designed by the world-renowned Mme. Karinska to conform with the Clavé-Day sets. To equal the sheer sumptuousness, daring use of color, breathtaking effects, brilliant choreography, sweep and scope of "The Little Mermaid," no theatre stage on earth could suffice. Mr. Goldwyn, who first brought the ballet to the nation's movie-goers, will doubtless win new multitudes to the fascinating art.

The Story of

FOREWORD: This film is not a screen biography of Hans Christian Andersen in any sense of the word. Rather, it is based upon the Danish poet's wonderful philosophy of life, built upon his faith in his fellow man. He knew instinctively that people were basically decent human beings, and he never wavered from that belief.

In the little town of Odense, Denmark, on a cloudless day of 1830, we see the Schoolmaster furiously ringing his bell. The school is empty and so is the street. When he sees a kite bobbing in the sky, the Schoolmaster stalks to the City Hall, bursts in and storms out again followed by the Burgomaster and the Councilmen. Marking the direction of the kite, they confront Hans Christian Andersen (Danny Kaye), the village cobbler and spinner of tall tales, surrounded by the school children, so fascinated they have forgotten to go to school. Confronted by the angry Councilmen, Hans justifies his tale-telling by pointing out that there are different ways of learning. But the Schoolmaster will not be pacified and Hans, at the insistence of his apprentice Peter (Joey Walsh), agrees to desist. But temptation is too great, and a few days later the Schoolmaster again finding his schoolroom empty, delivers an ultimatum to the Council that either he or Hans must leave the village. Peter saves Hans the ignominy of being exiled by persuading the cobbler to go to Copenhagen voluntarily, where Peter joins Hans later. When Hans decides to open his cobbler's shop in the Great Square of Copenhagen, he is arrested for a minor infraction of the law. Meanwhile Peter, who has evaded the police, is hiding at the Royal Theatre, where he overhears that the Ballerina is in desperate need for a cobbler. Peter

Hans Christian Andersen

comes forth, tells the men about Hans, who is bailed out by them to make a special pair of slippers for the star. At first sight Hans falls in love with the Ballerina not suspecting that she is happily married to the Ballet Director, though they frequently quarrel. Witnessing one of these violent squabbles, Hans tries to intercede, but is banished from rehearsals for his effort. That night Hans writes to the Ballerina. It is a love letter disguised as a fairy tale about "The Little Mermaid", who discovers she has sought love from the wrong man. Through a series of accidents, it falls into the Ballerina's hands, who sees in it, not a love letter, but a wonderful ballet theme. When Hans learns, through Peter, that the Ballerina has the letter, he rushes to tell her of his great love, only to learn that the ballet has left on tour. Waiting for the Ballerina's return, Hans sets up shop in Copenhagen, and is soon up to his old tricks of telling stories to the children. One of the stories is "The Ugly Duckling," told to comfort a little lad with a bald head. The boy's father, a newspaper publisher, prints the story, and Hans becomes famous. Meanwhile the ballet returns from its tour, with its opening night featuring "The Little Mermaid." When Hans overinsistently demands that he present a special pair of slippers to the Ballerina, he is locked in a closet and cannot see the show. But hearing the orchestra, his imagination conjures up the scenes. The next morning the Ballerina, wondering why Hans has not attended the opening, learns that her husband has locked Hans up. Sending for Hans, the Ballerina realizes that he is in love with her. In a touching scene she enlightens Hans as to the real situation. Hans decides to return to his native village, where he is greeted as a celebrity and everyone listens to his stories—even the grumpy old Schoolmaster.

Behind the Scenes of

- The ballet, which used to be a European monopoly, proved to be 89.3 per cent American on the picture. A canvas of the 28 members of the Corps de Ballet revealed that 24 of them were American-born and a 25th had become an American citizen.

- France's premiere ballerina lost her first name during the production, when Mr. Goldwyn decided that she would be billed thenceforth simply as "Jeanmaire." Previously, the exotic French dancer had been known as "Renee Jeanmaire." To her intimates, however, she is still "Zizi," a childhood nickname.

- To dress the Copenhagen marketplace set, the prop man, in addition to flowers and other non-edibles, had to supply 20 baskets of fruit, 100 crates of vegetables, five dozen loaves of bread, fifteen drums of cheese and four dozen fish, which had to be replaced daily, for obvious reasons.

- The least expensive item in the $4,000,000 production is a kite that is seen flying at the start of the picture. It cost 87 cents to construct... but $8,000 to fly!

- The music used in "The Little Mermaid" ballet sequence was taken from the works of Franz Liszt. Each episode in the ballet was given its own background theme, and the entire score used nine separate compositions, including "Gnomenreigen," "Les Preludes," "Tasso Lamento et Tronjo," "Mephisto Walzer" and "Pas d'Amour."

- Jeanmaire's silk tights worn in the ballet sequences were imported from Paris at a cost of $100 a pair. Her wedding gown, worn in the fantasy ballet sequence, cost $1000.

- Danny Kaye wears only one suit of clothes throughout almost the entire picture. Even so, his wardrobe was a costly item. He wore out six suits.

- Probably no actor suffered more for his art than eight-year-old Peter Votarian, whose head was shaved clean as a whistle for the "Ugly Duckling" sequence. In making his decision, the boy said, "I may never get another chance to play in a scene with Danny Kaye."

- The Copenhagen marketplace square cost $200,000 to design and build. It took 50 carpenters, 20 grips and 20 laborers two months to put up.

- To select his 28 ballet dancers, Roland Petit interviewed more than 1,000 candidates.

Hans Christian Andersen

• Life on the set was lightened one day when Danny Kaye gave bushy-haired Gjon Mili a butch haircut. Mili, a top Life photographer, had been trying to get Kaye to pose for some stills, but without success. After his hair had been shorn, he announced to Danny, "I've sat still for you. Now you do as much for me." Mili got his photographs.

• Ballet slippers proved to be an extremely costly item. With the 28 dancers wearing out a pair a day, and the cost of slippers pegged at $10 a pair, the three months of rehearsal and shooting ran the total up to more than $14,000.

• Most-wanted job in the entire production fell to property man Irving Sindler's assistant, Charles McLaughlin. He was the man who, stationed beside the camera, caught Jeanmaire in mid-air at the climax of a swan dive.

• When Samuel Goldwyn invited Edward R. Murrow's "See It Now" television cameras to film behind-the-scenes activities, it marked the first time TV had invaded the interior of a major motion picture set. Murrow's telecast chose a segment of the "Ice Skating Ballet" number to illustrate the fantastic amount of preparation that goes into the filming of a single scene.

• Three top baseball players picked up extra spending money just before the start of spring training, when Hank Sauer of the Chicago Cubs, "Peanuts" Lowery, of the St. Louis Cardinals, and Lou Stringer, of the Hollywood Stars, worked as extras in the Copenhagen Square sequence.

• "Hans Christian Andersen" is Danny Kaye's eighth motion picture in the past nine years. Like the others, it is in Technicolor. Kaye has yet to make a film in black and white.

• Twenty-seven seamstresses and milliners were employed full time for three months making the costumes for the ballets.

• Though it sounds like a press agent's dream, it actually happened. A presumably dead tree, used as a prop in the Ice Skating Ballet, burst into blossoms under the hot arc lights.

• Irving Sindler, Goldwyn's famous property man, always manages to get his name in every picture in which he works. This time his name appears during "The Little Mermaid" sequence on the wreck of a ship named "H.M.S. Sindler."

JEANMAIRE AS DORO

SAMUEL GOLDWYN *presents*

Hans Christian Andersen

COLOR BY TECHNICOLOR

starring

Danny Kaye

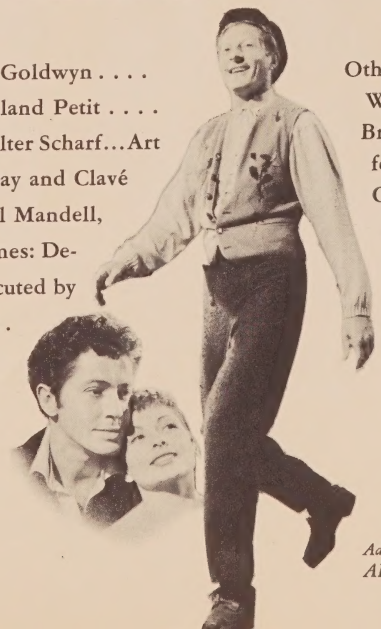
and FARLEY GRANGER *introducing* JEANMAIRE

Directed by CHARLES VIDOR · *Screenplay by* MOSS HART · *Words & Music by* FRANK LOESSER

Choreography by ROLAND PETIT · *Distributed by* RKO RADIO PICTURES, INC.

THE CAST

Hans Christian Andersen.....DANNY KAYE
Niels.....FARLEY GRANGER
Doro.....JEANMAIRE
Peter.....JOEY WALSH
Otto.....PHILIP TONGE
The Hussar—Danced by.....ERIK BRUHN
The Prince in "The Little Mermaid" Ballet.....ROLAND PETIT
Schoolmaster.....JOHN BROWN
Burgomaster.....JOHN QUALEN
Celine.....JEANNE LAFAYETTE
Stage Doorman.....ROBERT MALCOLM
Farmer.....GEORGE CHANDLER
First Gendarme.....FRED KELSEY
Second Gendarme.....GIL PERKINS
Lars.....PETER VOTRIAN



Produced by Samuel Goldwyn . . . . Choreography by Roland Petit . . . . Musical Director, Walter Scharf...Art Directors, Richard Day and Clavé ...Film Editor, Daniel Mandell, A.C.E...Ballet Costumes: Designed by Clavé, Executed by Madame Karinska . . .

Other Costumes designed by Mary Wills...Set Decorations by Howard Bristol...Special Photographic Effects, Clarence Slifer...Technicolor Color Consultant, Richard Mueller ...Orchestrations by Jerome Moross...Make-up, Del Armstrong . . . Hair Stylist, Helen Turpin . . . Sound Recorder, Fred Lau.

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LITHO U.S.A.

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